

Sonata No. 2 in B flat minor of Frederic Chopin (Serge Rachmaninoff, pianist; WNCN)

Funeral marches and program music and Trauermusik for Viola and Strings of Paul Hindemith (performed by I Musici; WNCN) and Mourning Becomes Elektra. Levers and aesthetic form and points de repère and aesthetic form and levers and points de repère have a great deal to do with the creation of aesthetic form and the work of art is a formal statement of the dialectic between the artist and the world and the work of art is a dialectic between two forces: A) the will-to-form, and B) the will-to-formlessness--the former that is to say the will-to-form emanating from the artist and the latter that is to say the will-to-formlessness emanating from le monde and because that dialectic is form-al-ized the juxtaposed and interacting forces of creation and destruction are in equipoise. The will-to-form and the will-to-formlessness and the position of the fulcrum is different for every work of art and what is realism. Given the line AB with point C equidistant from point A and from point B that is realism. As the fulcrum which is point C moves towards B the force of A increases of course and the result in art is the urge to abstraction and conversely when the fulcrum moves towards A the force of B increases and the result in art is the urge to empathy and whatever the position of the fulcrum the forces of creation and the forces of destruction must be in equipoise otherwise a work of art is not created. And when James Joyce wrote Ulysses where was the fulcrum and why did he write what he wrote and is what he wrote a beginning or an ending and would the history of the novel be different if Sylvia Beach had not opened Shakespeare and Company at Number 8, rue Dupuytrien on November 19, 1919. Yes it would. The will-to-form and the will-to-formlessness and what is the relationship between the will-to-form and the will-to-formlessness on the one hand and the human mind and human nature on the other. Integration and dis-integration and the fulcrum and what is the relationship between levers and points de repère and the appreciation of art. Equipoise and the appropriately-distanced spectator and the appreciation of art and what are under- and over-distancing.